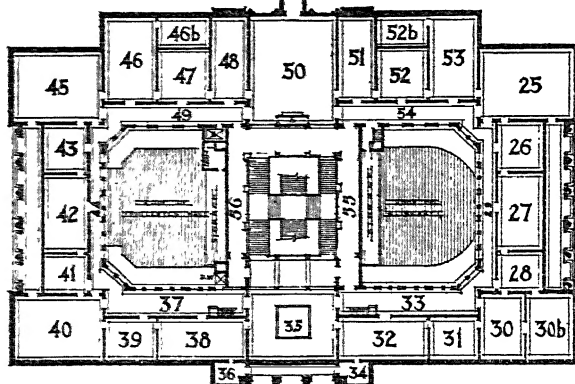


Plan of the Second Floor Galleries

English, French and German Painting, Fourteenth, Fifteenth, and Sixteenth Centuries.....Room 46
 Italian Painting, Thirteenth, Fourteenth, and Fifteenth Centuries.....Room 47
 Italian Painting, Fifteenth, Sixteenth, Seventeenth and Eighteenth Centuries.....Room 48
 Spanish Painting, Fourteenth, Fifteenth, Sixteenth, Seventeenth, Eighteenth and Early Nineteenth Centuries....Room 50
 Dutch and Flemish Painting, Seventeenth Century.....Room 51
 Dutch and Flemish Painting, Fifteenth and Sixteenth Centuries.....Room 52
 French and English Painting, Seventeenth, Eighteenth and Early Nineteenth Centuries.....Room 53
 French Painting, Nineteenth Century.....Rooms 25, 26
 Paintings by Degas and Monet...Room 27
 Paintings by Renoir.....Room 28

French Painting, Impressionist. Room 30B
 Paintings by Manet, Pissarro and the Impressionists.....Room 30
 Paintings by Cézanne, Gauguin and Redon.....Room 31
 Paintings by Van Gogh, Hodler, Henri Rousseau, Seurat, and Toulouse-Lautrec.....Room 32
 Four Paintings by Hubert Robert. Room 35
 French Painting, Twentieth Century....Room 38
 Early American Painting.....Room 39
 American Painting, Nineteenth Century.....Room 40
 Paintings by Whistler.....Room 41
 American Painting, Later Nineteenth Century and Twentieth Century....Room 42
 Water colors by Winslow Homer. Room 43
 Paintings by Bellows, Glackens and Luks.....Room 45
 American Painting, Contemporary.....Rooms G52-G61

Water colors, drawings and pastels are installed in Corridors 29, 33, 37, 44, 49, and 54. Sculpture is displayed throughout the contemporary exhibition and in the Entrance Hall



(first floor), the other first floor galleries, and the ground floor. In the Children's Museum (first floor) will be found an exhibition, "Children in Art."

The Cafeteria and Soda Fountain (open all day) may be reached by staircases from the Entrance Hall. On the same floor will be found a rest room provided with writing materials.

The Department of Reproductions has for sale post cards, photographs, color reproductions and framed pictures of many examples in the exhibition. These may be purchased in the Reproduction Room off the Main Lobby or at the sales desk in Gallery 50.

A catalogue for The International Print Exhibition illustrated with fifteen plates and containing prices on entries is also for sale at \$.25.

A few copies of A Century of Progress catalogues of Paintings and Sculpture and of Prints for 1933 are available.

EXHIBITION OF
PAINTINGS AND SCULPTURE



154. WATTEAU

Wildenstein and Company

LE MEZZETIN

CATALOGUE OF
A CENTURY OF PROGRESS
EXHIBITION OF PAINTINGS
AND SCULPTURE

1934

First Edition



THE ART INSTITUTE OF CHICAGO
JUNE 1 TO NOVEMBER 1, 1934

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Foreword

FOR 1934 The Exhibition of Paintings and Sculpture of "A Century of Progress" has been arranged with two objectives: First, to show the characteristics and development of American painting from the eighteenth century to today; Second, to exhibit a certain number of outstanding works which have either originally belonged to the great European collections and museums or have at one time hung on their walls.

Last year the exhibition stressed a hundred years' progress in American picture collecting and convincingly demonstrated to the greatest number of visitors attending a museum during a world's exposition, that our public galleries and private owners possessed treasures of amazing worth belonging to every period and nation in the history of Western art. This year native achievement is the theme. For the past twenty-five years, an increasing interest has been manifest in the work of our own artists and there have been a number of well-merited attempts to show the finest of their work. The visitor to the present exhibition will see here revealed a sequence of American painting, arranged by a series of galleries in chronological order, built round the dominating personalities of the last two hundred years.

In addition, the permanent collections of the Institute (beginning with works of the mid-thirteenth century) have been chosen as a background for this development. Many of the galleries have been entirely rehung, and a number of outstanding examples of old and modern masters have been borrowed from public and private sources, strengthening this division of the exhibit. Certain artists will be seen in larger and more representative groups of their work than in 1933, and other important painters, missing from last year's display, will be found in 1934. Like the showing of 1933 this contains paintings, water colors, drawings and sculpture, chiefly installed in the second-floor galleries. At the same time the Print Galleries on the first floor contain a contemporary International exhibit of etching, wood engraving and lithography, varied with rooms given to Whistler and the old masters.

It cannot be repeated too often that the exhibition for 1934—like that of 1933—is dependent upon the coöperation of the museums, the private collectors and the art dealers who have generously lent their masterpieces for a period of five months in order that the great public may enjoy them. To these lenders, who have made such exhibitions possible, The Art Institute of Chicago makes grateful acknowledgment.